

draw more paper

A Manifesto for an Art College in 2026
Ways of Thinking



What's an Art College?

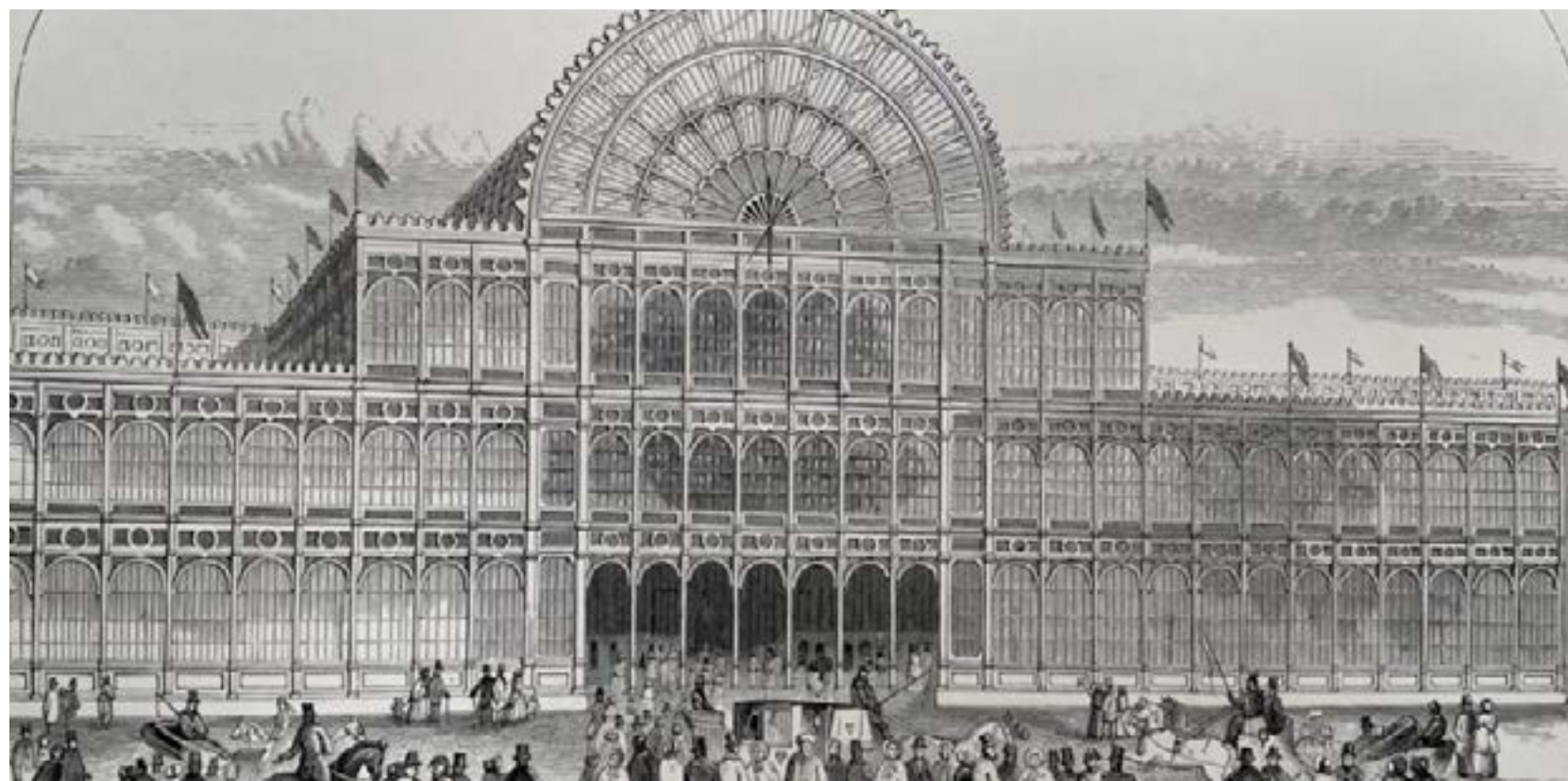
school?

college?

~~university~~

The History Bit

- The institution we stand in today is a product of the biggest democratisation of the Arts in British history (1850-1900).
- Until this time, 'Art' in Britain was a pastime of the wealthy. There was a right way, and a wrong way to do things.
- Following the Great Exhibition of 1851 - it was clear that Britain was falling behind in manufacturing due to a lack of **ingenuity**. Enter, the Art College.



1851. 1851.

**GREAT
EXHIBITION**
OF THE
WORKS OF INDUSTRY OF ALL NATIONS.

PRESIDENT:
HIS ROYAL HIGHNESS
PRINCE ALBERT,
K. G., &c., &c., &c.

THE DIRECTORS OF THE LEIGH MECHANICS' INSTITUTION HAVE THE PLEASURE OF
ANNOUNCING THAT A

LECTURE
Explanatory of the Objects and Details of the above great National Undertaking,
WILL BE DELIVERED IN THE
TOWN HALL,
On Friday Evening, August 2nd, 1850,
BY
GEORGE WALLIS, ESQ.,
Who has been deputed by HER MAJESTY'S COMMISSIONERS for that purpose.
To commence at HALF-PAST SEVEN O'CLOCK PRECISELY.
Reserved Seats for Ladies. The attendance of Artizans and Mechanics is particularly invited.
ADMISSION FREE.
HALLIWELL, PRINTER & EXPRESS NEWSPAPER AGENT, LEIGH.

Industry

To provide training in 'practical art' with a focus on industrial employment.

Science

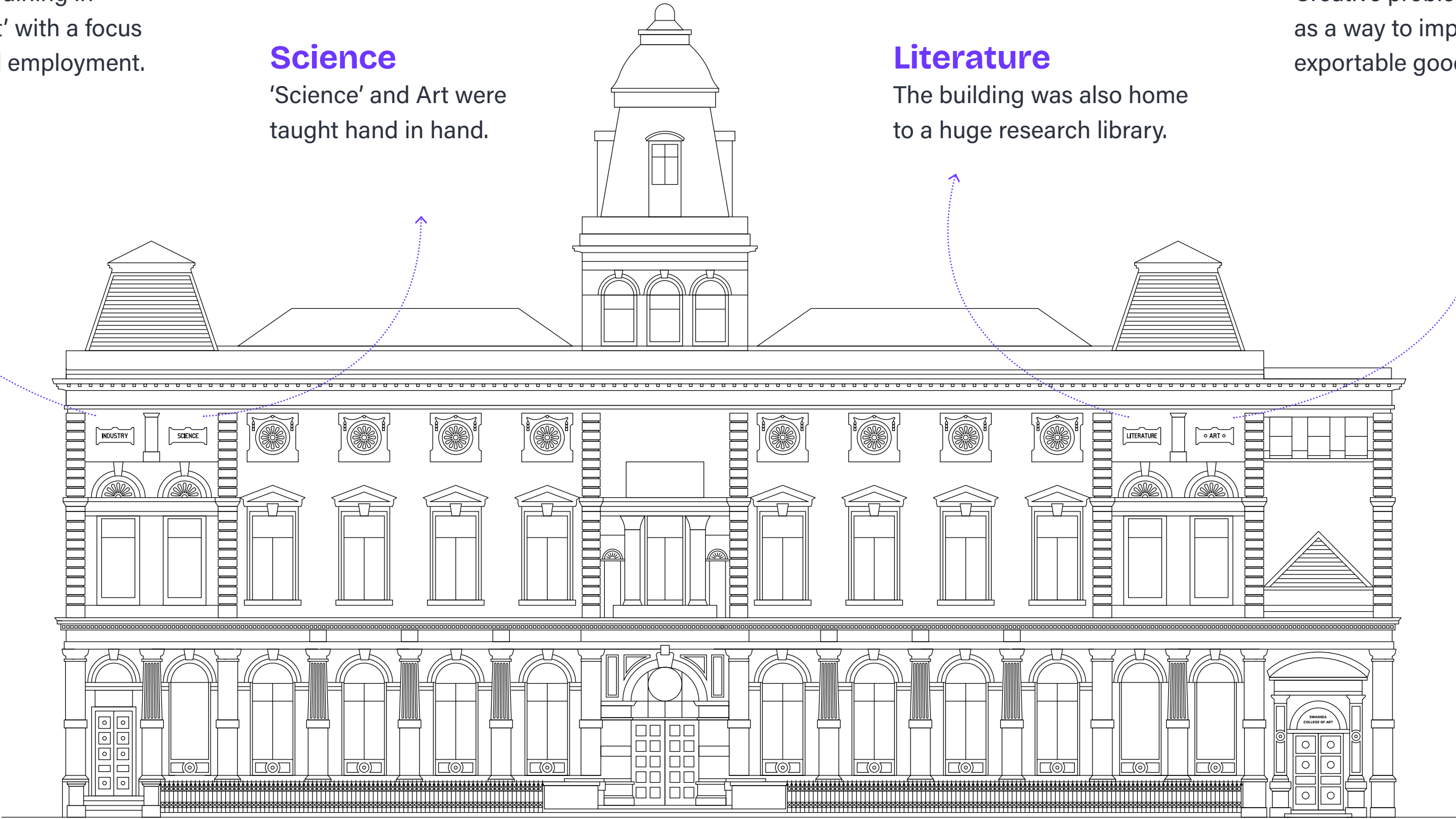
'Science' and Art were taught hand in hand.

Literature

The building was also home to a huge research library.

Art

Creative problem solving as a way to improve exportable goods.



Swansea College of Art

MATERIALS-PORTFOLIO

1. STRAW BOARD, size 25"x30",
ask for a "2lb" board, price 9s.

2. PAPER either brown wrapping,
size 36"x46", 1^{lb} per sheet;
or manilla paper,
size 20"x30", 3^{lb} per sheet,
in colours buff, blue,
orange, or yellow.

3. BOOK-BINDER'S LINEN,
enough to make 2 strips 6"x30"

4. TAPE, 2½ yards, black or coloured

N.B. 1 and 2 can be got at Western Mail office

Government School of Science and Art,
Alexandra Road, Swansea.

In connection with the Royal College of Science and Art, South Kensington.

CHAIRMAN THE MAYOR OF SWANSEA.

— THE CLASSES OF THE ABOVE SCHOOL WILL —

Re-Open on Tuesday, September, 17, 1907

Head Master **F. F. HOSFORD.**

Government Art and Science Master: Certified in Art Groups 1, and 2. Certified in Science Subjects 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Medalist in Subject 1. Medalist in Subject 2. Medalist in Subject 3. Medalist in Subject 4. Medalist in Subject 5. Medalist in Subject 6. Medalist in Subject 7. Medalist in Subject 8. Medalist in Subject 9. Medalist in Subject 10. Medalist in Subject 11. Medalist in Subject 12. Medalist in Subject 13. Medalist in Subject 14. Medalist in Subject 15. Medalist in Subject 16. Medalist in Subject 17. Medalist in Subject 18. Medalist in Subject 19. Medalist in Subject 20. Medalist in Subject 21. Medalist in Subject 22. Medalist in Subject 23. Medalist in Subject 24. Medalist in Subject 25. Medalist in Subject 26. Medalist in Subject 27. Medalist in Subject 28. Medalist in Subject 29. Medalist in Subject 30. Medalist in Subject 31. Medalist in Subject 32. Medalist in Subject 33. Medalist in Subject 34. Medalist in Subject 35. Medalist in Subject 36. Medalist in Subject 37. Medalist in Subject 38. Medalist in Subject 39. Medalist in Subject 40. Medalist in Subject 41. Medalist in Subject 42. Medalist in Subject 43. Medalist in Subject 44. Medalist in Subject 45. Medalist in Subject 46. Medalist in Subject 47. Medalist in Subject 48. Medalist in Subject 49. Medalist in Subject 50. Medalist in Subject 51. Medalist in Subject 52. Medalist in Subject 53. Medalist in Subject 54. Medalist in Subject 55. Medalist in Subject 56. Medalist in Subject 57. Medalist in Subject 58. Medalist in Subject 59. Medalist in Subject 60. Medalist in Subject 61. Medalist in Subject 62. Medalist in Subject 63. Medalist in Subject 64. Medalist in Subject 65. Medalist in Subject 66. Medalist in Subject 67. Medalist in Subject 68. Medalist in Subject 69. Medalist in Subject 70. Medalist in Subject 71. Medalist in Subject 72. Medalist in Subject 73. Medalist in Subject 74. Medalist in Subject 75. Medalist in Subject 76. Medalist in Subject 77. Medalist in Subject 78. Medalist in Subject 79. Medalist in Subject 80. Medalist in Subject 81. Medalist in Subject 82. Medalist in Subject 83. Medalist in Subject 84. Medalist in Subject 85. Medalist in Subject 86. Medalist in Subject 87. Medalist in Subject 88. Medalist in Subject 89. Medalist in Subject 90. Medalist in Subject 91. Medalist in Subject 92. Medalist in Subject 93. Medalist in Subject 94. Medalist in Subject 95. Medalist in Subject 96. Medalist in Subject 97. Medalist in Subject 98. Medalist in Subject 99. Medalist in Subject 100.

ASSISTANTS:

Miss S. Hastings. Art Master's Certificate, Group 1, also advanced Certificate in Principles of Drawing, Painting, and Life. Drawing from Antique, Drawing Antique from Memory, Anatomy, Design, Sculpture, Design, Sculpture, from Antique, Painting in Field Drawing from Memory, Sculpture, Modern Ornament, etc.	Mr. S. Brown. Art Class Teacher's Certificate.	Mr. Thomas L. Watkins. Physical, Engineering, and 1st Class Science Certificate.
Mr. Thos. J. R. Gibbs. Science: Building, Construction.	Mr. W. J. Richards.	
Mr. John G. Brown. Certified by Board of Education.	Mr. Wm. B. Rott. Science Medalist.	

SUBJECT TAUGHT:

Perspective Elementary and advanced. Freehand Drawing. Painting in Oil, Tempera, and Water Colours. Objects of Still Life, &c.	The Figure from Antique and the Life. Anatomy, as applicable to Art. Designing for Decorative Purposes. Modelling Ornaments, Figures & Wood Carving.
---	---

DAYS AND HOURS OF STUDY:

DAY CLASSES.

Tuesdays and Fridays, Morning Class, from 11 to 1. Saturdays, Afternoon Class from 2 till 4.
 Tuesdays and Fridays, Afternoon 3.30 to 4.30.

FEES.—All Fees are payable in advance. **MORNING CLASSES.** Tuesdays and Fridays, Entrance Fee, 5s., and 20s. per term of ten weeks. **AFTERNOON CLASSES.** same days and Fees. **SATURDAY AFTERNOON CLASS.** for Teachers and Pupil Teachers of Elementary Schools, from 2 to 4 p.m., 5s. per Session: to all others, 7s. Special Classes will be held on Saturdays from 9 to 4 for Glass Teachers, in Glass Cutting, Tempering, Brush Work, Stain, Stencil Drawing, and Clay.

A CLASS for Wood Carving and Modelling will be held on Friday Afternoons, 2.30 to 4.30. A Class will also be held on Tuesday, Wednesday and Friday Evenings for Wood Carving, from 7 to 9.15.

EVENING CLASSES.

Tuesdays, Wednesdays and Fridays from 7 to 9.15.

FEES. 10s. for the whole Session from September to the end of July, or 5s. from September to Christmas; and 5s. from Christmas to the end of June, or 5s. per month.

ADVANTAGES.

Students attending the above Classes get three nights per week of two hours each, separate teachers for each subject, and are under the general supervision of the Head Master.

ED Five Silver Medals, Two Bronze Medals, and several Queen's and National Competition Prizes have been obtained by Students of this School in the National Competition at South Kensington, and several of the Students have obtained their Art Master's Certificate as well as the A.C.T.'s Certificate; also direct admission to the Royal Academy, Hackman and other schools. One Silver Medal was gained by a Student in the Art Section at the National Competition at South Kensington, 1904, together with two National Book Prizes.

Science Classes.

Fees 7/6 payable in advance or 5/- per session.

Sessions—Sept.-Dec. Jan.-May.

SUBJECT.	TIME.	MASTERS.
I. Practical Plane and Solid Geometry	Tuesday, 7 to 8.	F. F. HOSFORD & W. J. RICHARDS.
II. Machine Construction—Elementary	Wednesday, 7 to 9.	
do. —Advanced	Wednesday, 8 to 9. Friday, 7 to 8.	THOMAS L. WATKINS.
III. Building Construction—Elementary	Tuesday, Wednesday, & Friday, 7 to 8.	JOHN G. BROWN.
do. —Advanced & Hon.	Tuesday, Wednesday, & Friday, 7 to 8.	THOMAS J. R. GIBBS.
XXII. Steam	Friday, 8 to 9.	THOMAS L. WATKINS.

Classes in Builders' Questions, Architectural Drawing, Fine Colouring and Sundry Engineering.

Prospectus and further information may be had on application at the Free Library, Free School, Swansea, or at the School.

By Order, **JAMES W. ROGERS,** Hon. Secretary.

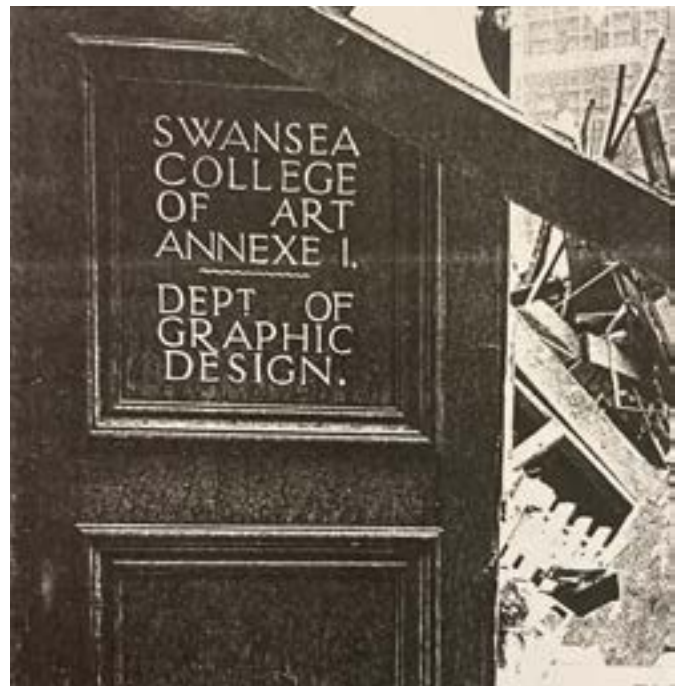
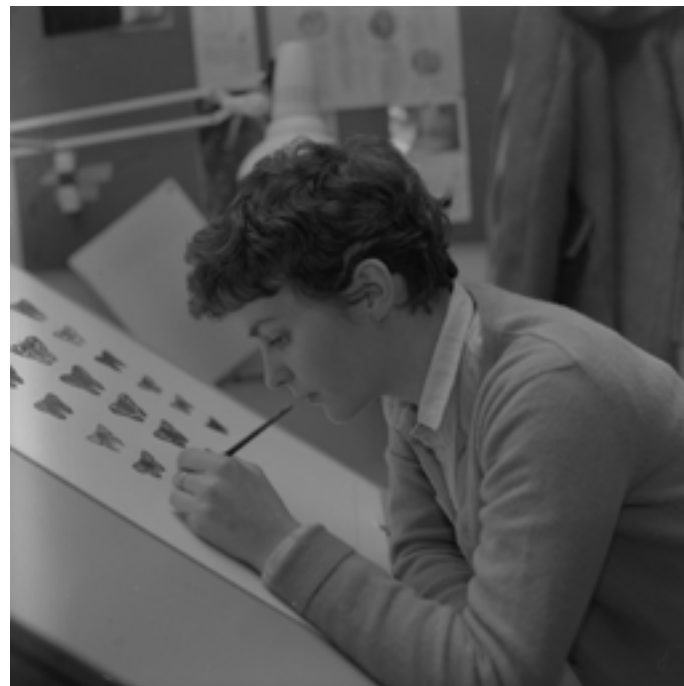
Walker's Printing and Stationery Co., Ltd., Bedford Street, Swansea.

COUNTY BOROUGH OF SWANSEA.

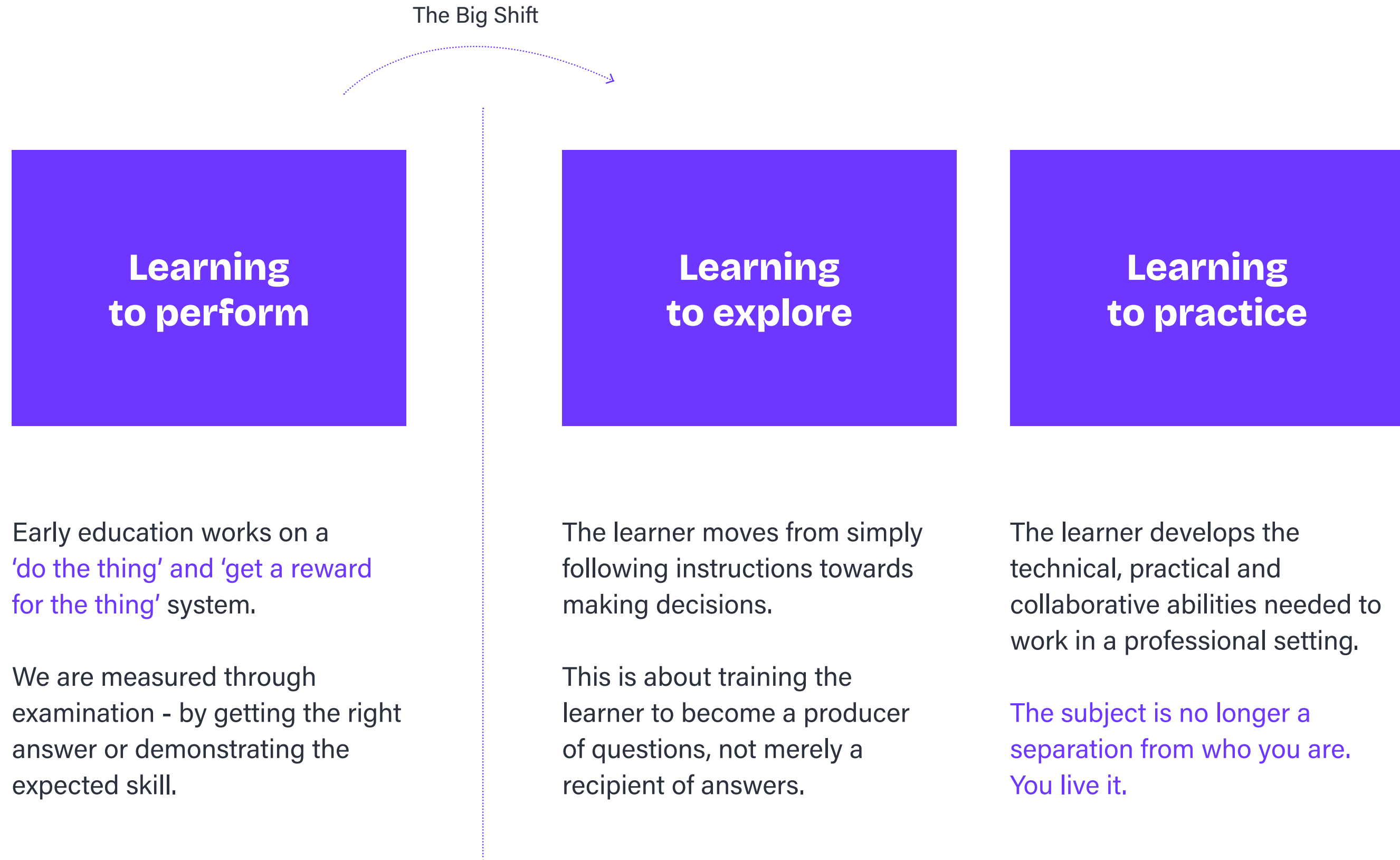
**PROSPECTUS OF THE
MUNICIPAL SCHOOL
OF ART AND CRAFTS,
ALEXANDRA ROAD,
SWANSEA.**



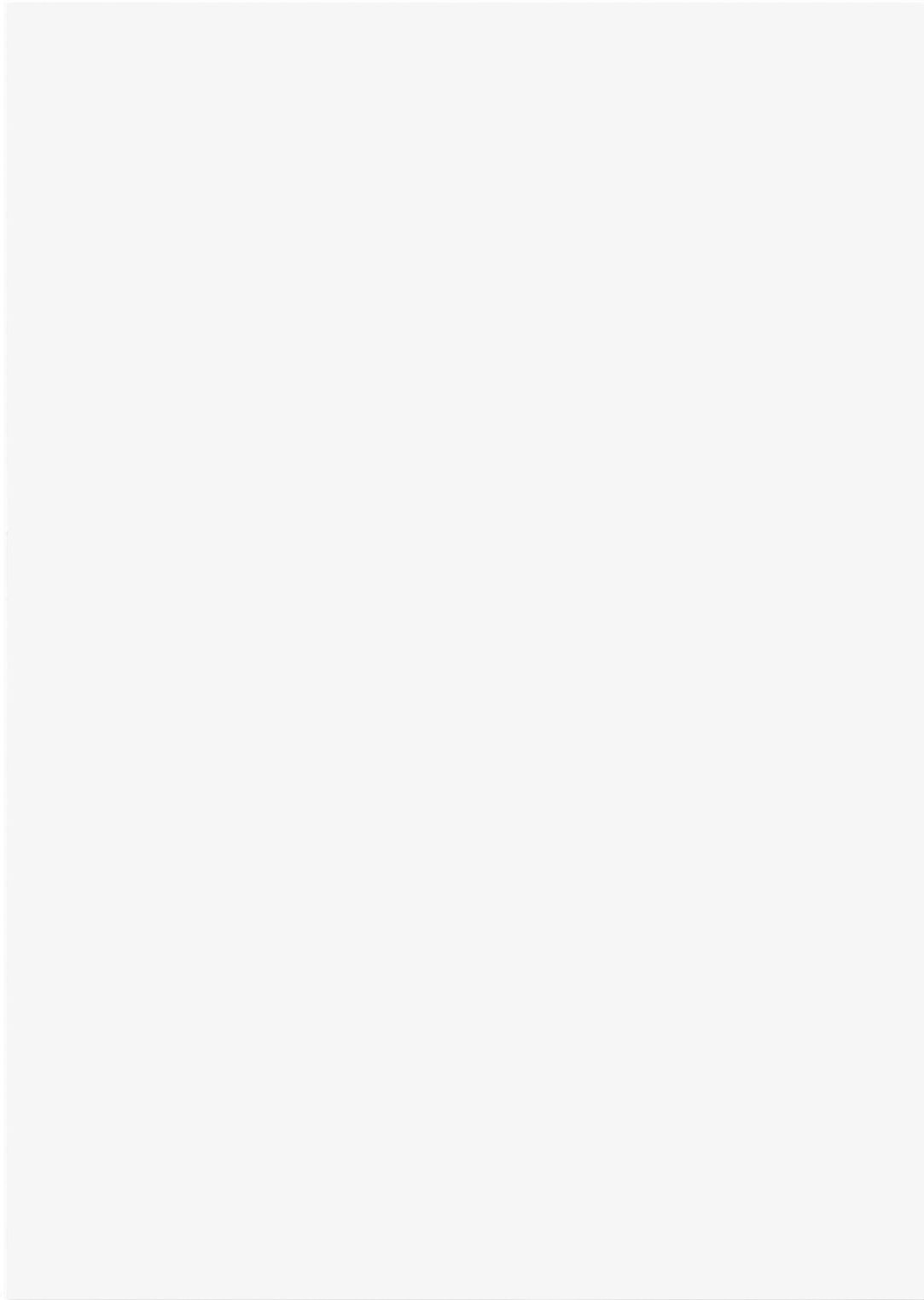
SESSION 1909-1910.



Learning Creativity

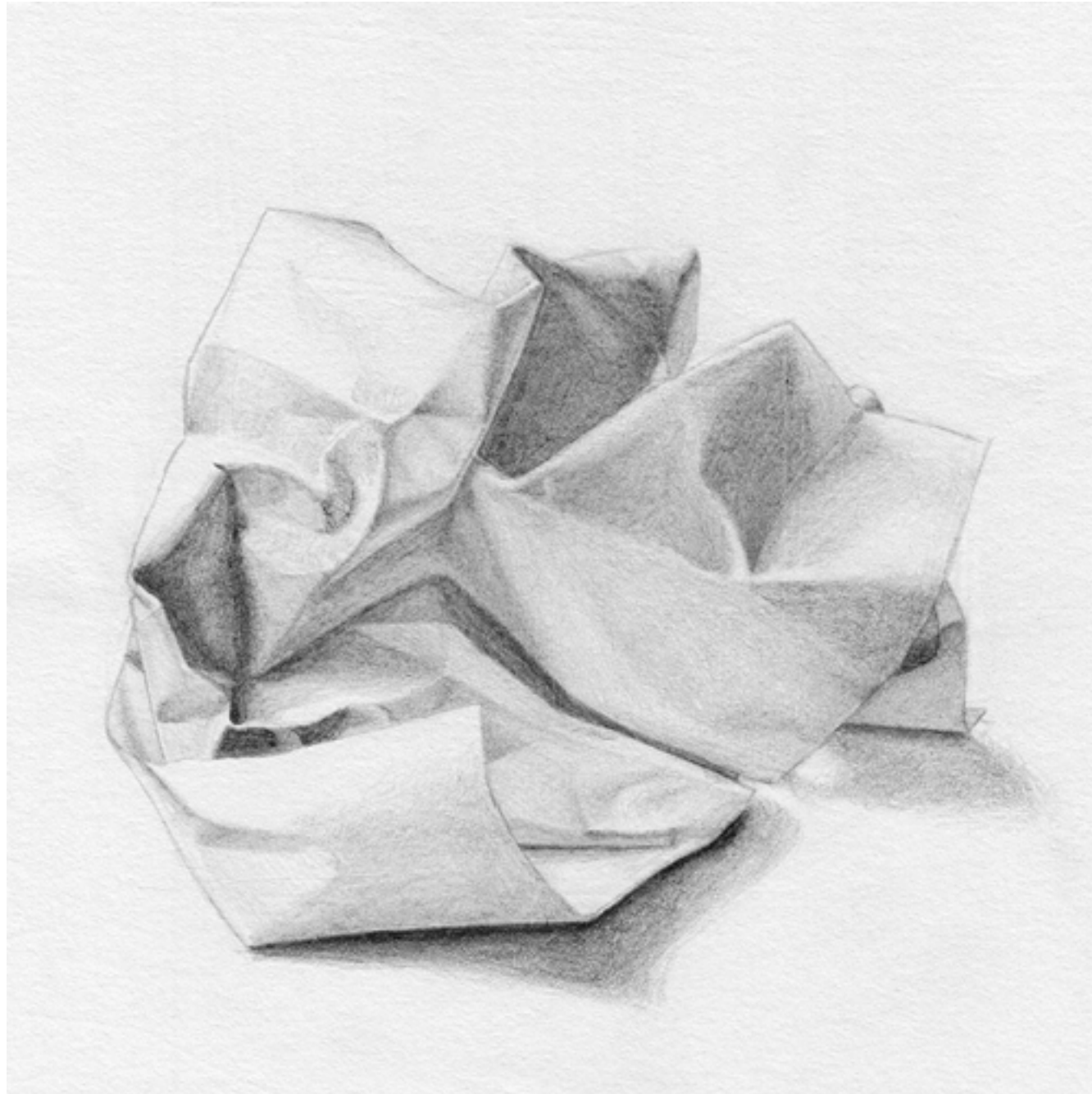


The Task



You have a stack of paper, and a pencil. [Draw the paper.](#)

Creative Problem Solving



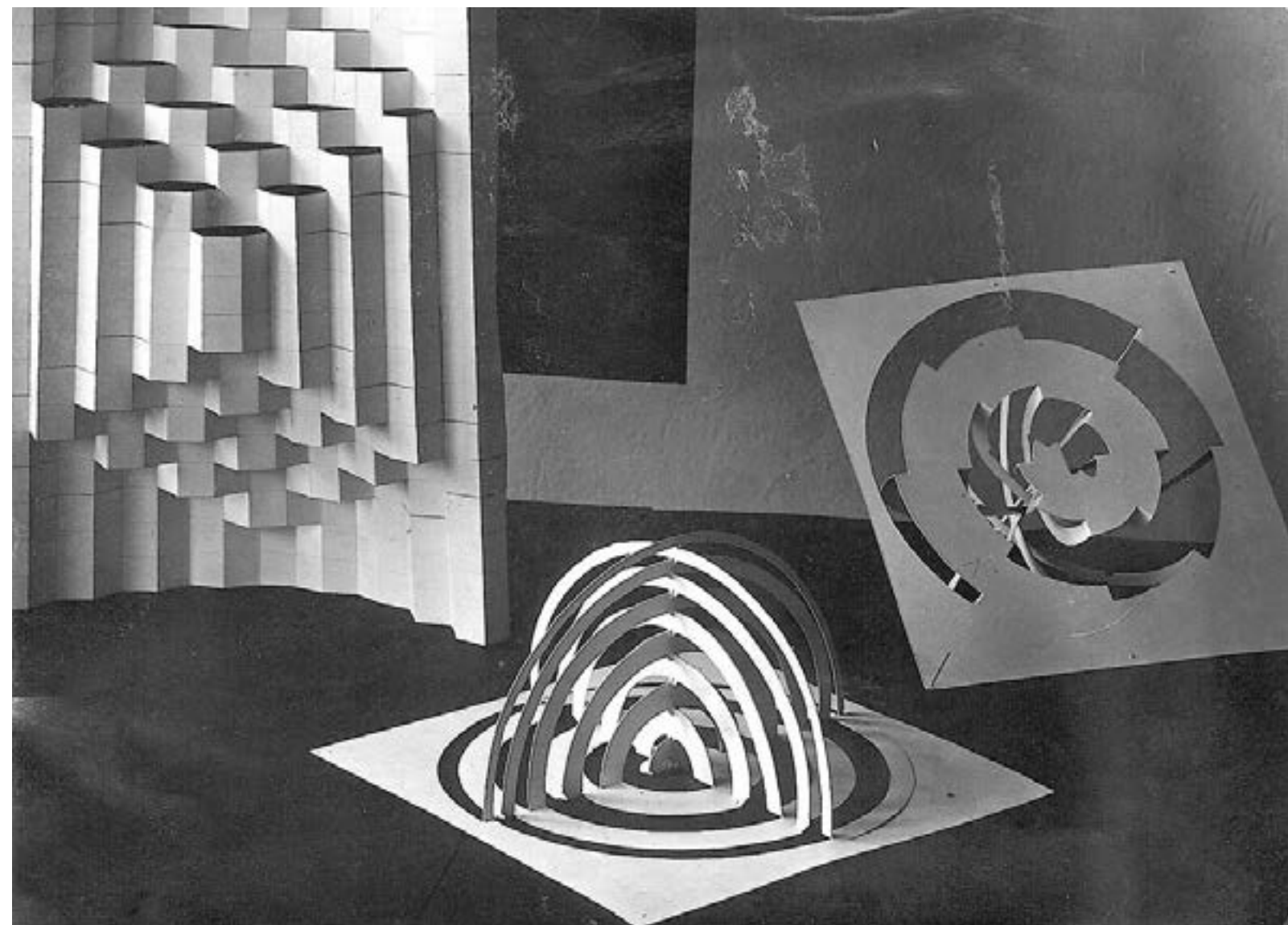
The initial reaction is most commonly:
it's for drawing on, right?

Creativity is about problem solving.
The exercise challenges you to move past thinking of the paper only as a drawing surface, to explore how changing its form can lead to an interesting subject for drawing. There is a **process** here.

You could:

- Crumple it up
- Fold it in to a paper plane
- Tear it to shreds
- Make a box
- Make a cone
- Stack them up...

The possibilities are endless. You are testing things out.
Art College is about fearless investigation.



The Bauhaus Art College Model



- Art, and 'practical art' (which we know as design) were taught side by side. This **connectivity** was pioneered by German Art College, The Bauhaus.
- Students at the Bauhaus were timetabled to be in a life drawing room one minute, and in metalwork the next. This was also interspersed with meditation, debating and performance.
- This rounded idea of a 'creative education' had a huge impact on society between the wars, and a **lasting impact on design** as we know it today.

Write a **manifesto of 8
short statements regarding
your beliefs, principles, and
design practice.**

- ALL -
SCHOOLS
SHOULD BE
- ART -
SCHOOLS



Pull everything out
of your teacher. Pull
everything out of
your fellow students.

IMMACULATE HEART COLLEGE ART DEPARTMENT RULES

Rule 1

FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.

Rule 2

GENERAL DUTIES OF A STUDENT:
PULL EVERYTHING OUT OF YOUR TEACHER.
PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.

Rule 3

GENERAL DUTIES OF A TEACHER:
PULL EVERYTHING OUT OF YOUR STUDENTS.

Rule 4

CONSIDER EVERYTHING AN EXPERIMENT.

Rule 5

BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM.
TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY.
TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.

Rule 6

NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.

Rule 7

The only rule is work.
IF YOU WORK IT WILL LEAD TO SOMETHING.
IT'S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CATCH ON TO THINGS.

Rule 8

DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.

Rule 9

BE HAPPY WHENEVER YOU CAN MANAGE IT. ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.

Rule 10

"WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES. AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE

HELPFUL HINTS:

ALWAYS BE AROUND. COME OR GO TO EVERYTHING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY. OFTEN. SAVE EVERYTHING-IT MIGHT COME IN HANDY LATER. THERE SHOULD BE NEW RULES NEXT WEEK.

Nothing is a mistake.
There's no win and no fail. There's only make.

If you work it will lead to something.

Always be around.

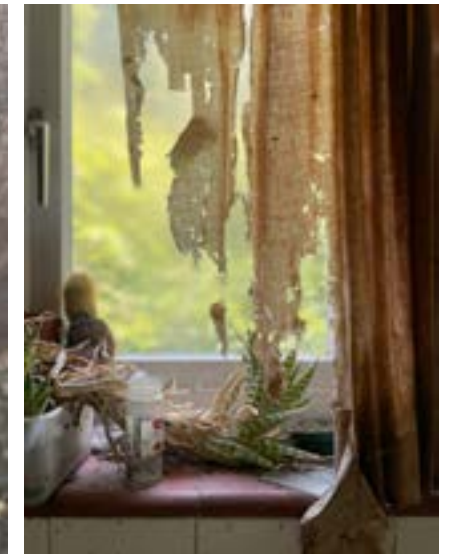
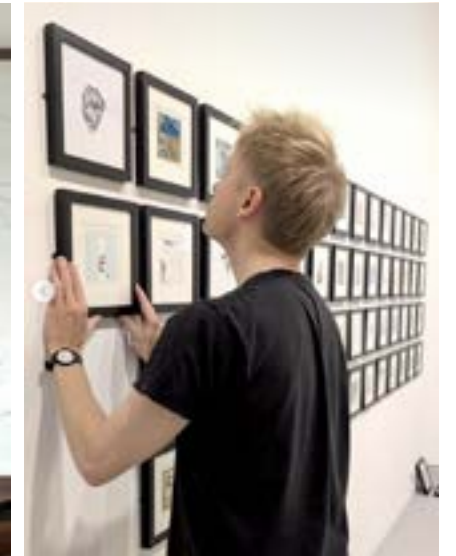
Corita Kent

There should be new rules next week

Rule 1

**Be In The Room
& Get Obsessed.**

Alice Rawsthorn *Design as an Attitude*



“Don’t just learn your subject... live it.” Osi Rhys Osmond

Rule 2

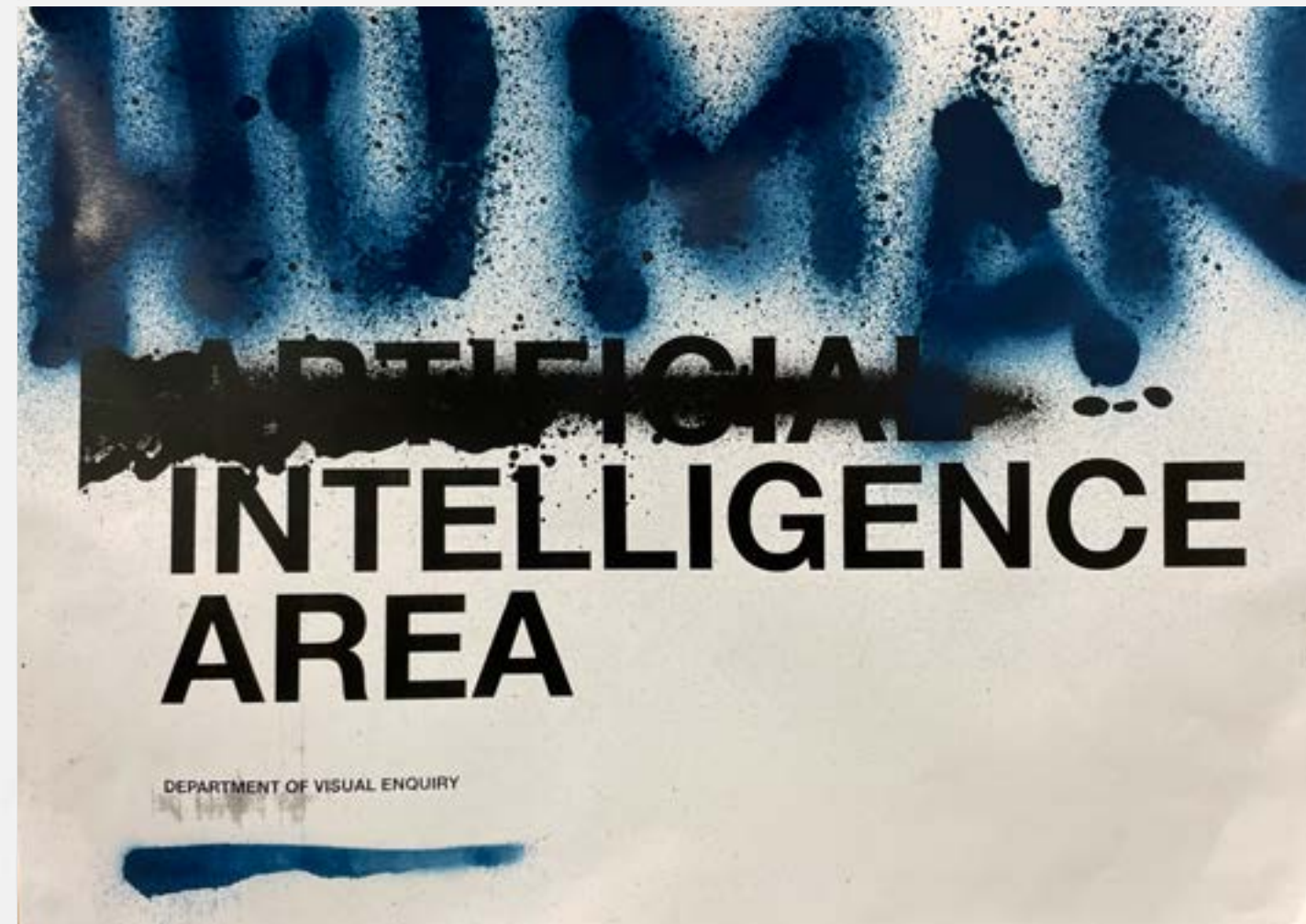
**Convenience
is the enemy.**

The path of least resistance leads to mediocrity.

→ Does knowing how to use the tools make you a good graphic designer? What else is there to a designer? Whats the greater worth?

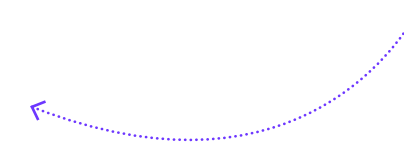
If you can achieve something 'easily' or 'quickly' there is always a question mark. Have I fully thought this through? Is there a better way to do this?

Graphic Design is a three year course - but you will learn something new every day for your whole career. If you're not, then there's something wrong.





AI's response to the
'draw this paper' task.



Rule 3

**Learn the Art of
Milling Around.**

The Studio

A Melting Pot



Ownership of a space is of huge importance to creatives. Not only are they spaces to work in, they are places to come together - 'work' and 'social' don't have to be seen as two separate processes.

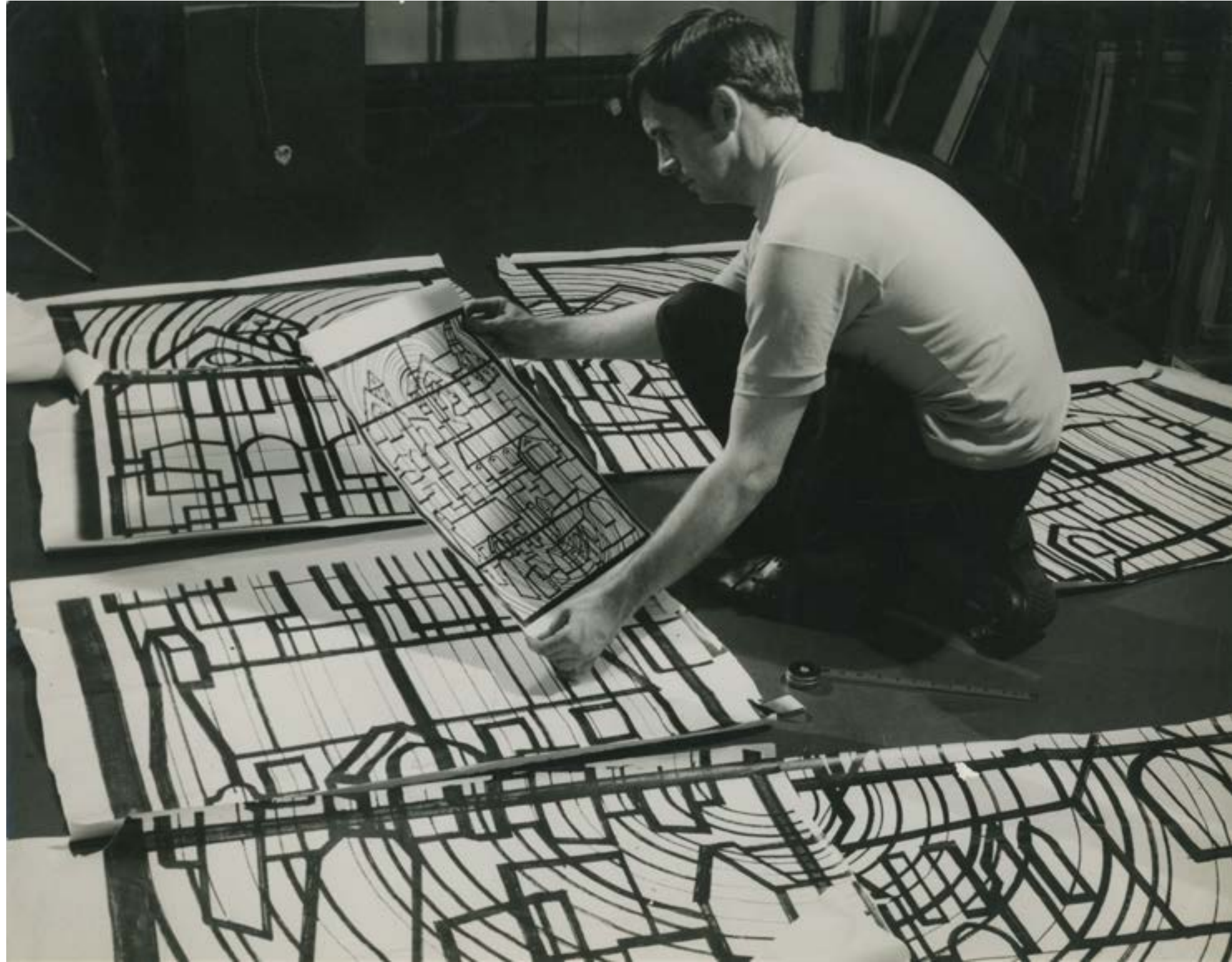
Consider how your best ideas have come to you.

What happened to spark your last good idea?

Consider what you can learn from each other during your time here.

Conversations which spark ideas for projects, shared experiences which lead to collaboration, and support to discuss ideas as they form.





Rule 4

Go to Everything.

Community

ING POST, TUESDAY, DECEMBER 20, 1938.

Swansea Arts' Ball Preparations



SWANSEA ART SCHOOL STUDENTS engaged on an Egyptian frieze to form part of the original decorations for their annual Christmas dance.

Fancy undress at the ball

YOUNG men in fancy dress and girls in fancy "undress" danced beneath huge colourful murals at Swansea last night.

The occasion?—the Swansea Arts Ball at the Embassy Ball-room.

The motif?—inventions. A cardboard flying saucer flew from the ceiling, and Genevieve lay against the wall. Bull fighters, bush whackers, Spanish dagoes, and 1930 "flappers" mingled on a crowded dance floor.



FANCY DRESS WILL BE ENFORCED *rigorously*
Egyptian Tomb ⁽¹⁹³⁸⁾ | *French Fishing Village* ⁽¹⁹⁵⁰⁾
American Town ⁽¹⁹⁵¹⁾ | Centenary ⁽¹⁹⁵³⁾
Davy Jones' Locker ⁽¹⁹⁵⁴⁾
Venetian Carnival ⁽¹⁹⁵⁵⁾ | Inventions ⁽¹⁹⁵⁶⁾
Now You Has Jazz ⁽¹⁹⁵⁷⁾ | *Dracula Hall* ⁽¹⁹⁵⁸⁾
Heaven & Hell ⁽¹⁹⁶¹⁾ | Forever Amber ⁽¹⁹⁶²⁾
Subterranea ⁽¹⁹⁶³⁾ | *Oh! Shakespeare* ⁽¹⁹⁶⁴⁾
Through the Looking Glass ⁽¹⁹⁶⁵⁾

Studio visits
in London



Ideas are very
often collaborative



China
Exchange



Internships

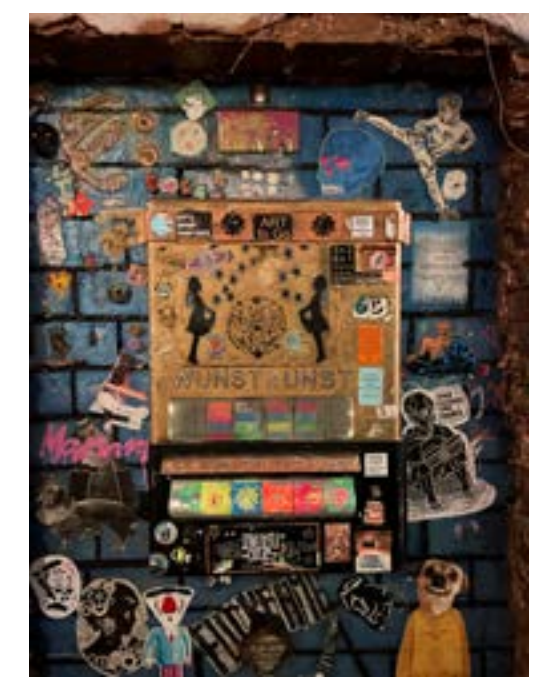
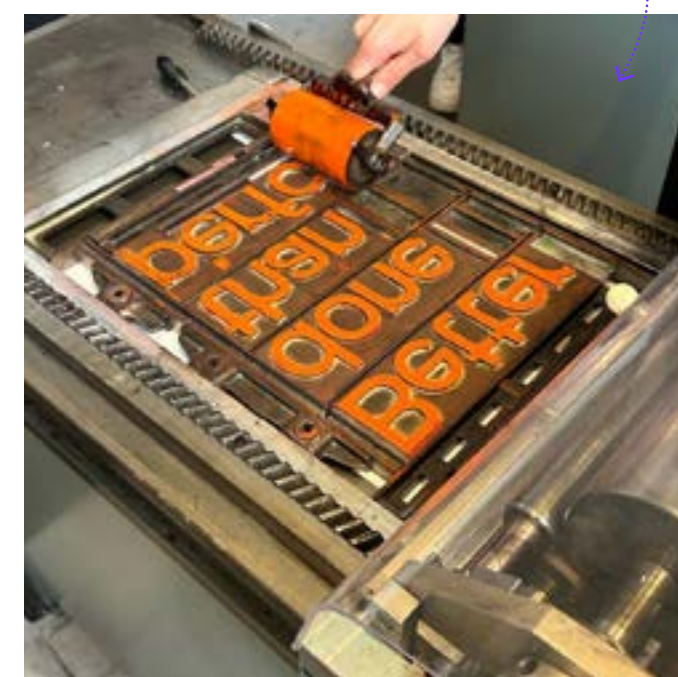
Design Week Opportunities



Confidence Builders



Overseas Trips



Rule 5

**'New' is only
achieved through
risk-taking.**

Youth Culture



Mary Quant
London in the late 1950s and 1960s.

Fashion increasingly treated young people as trendsetters in their own right, rather than simply offering them scaled-down versions of adult clothing.



Vivienne Westwood, Malcolm McLaren
& Jamie Reid Punk Scene late 70s.

King's Road shop sold radical clothing, while the Sex Pistols and Reid's artwork carried the aesthetic into music, newspapers and youth culture.



New Romantics. The Blitz club.
Boy George early 80s.

Dressing up became a creative performance. Young people could invent a persona rather than simply buy into an established fashion category.

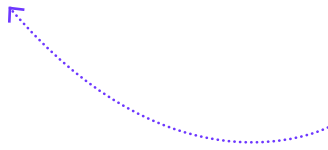


Fiat's "No More Grey" campaign

The color recession is a long-term cultural and market shift where vibrant colors in consumer products, architecture, and design are steadily being replaced by neutral palettes of gray, white, beige, and black.



Not just taking whats offered.
Go looking.



How the blummin eck
does this happen?!

THE COLOR RECESSION
MAY BE PERMANENT
Consumers are so afraid of getting colors wrong, they don't
use them at all.
By Amogh Dimri



Rag Week Parade

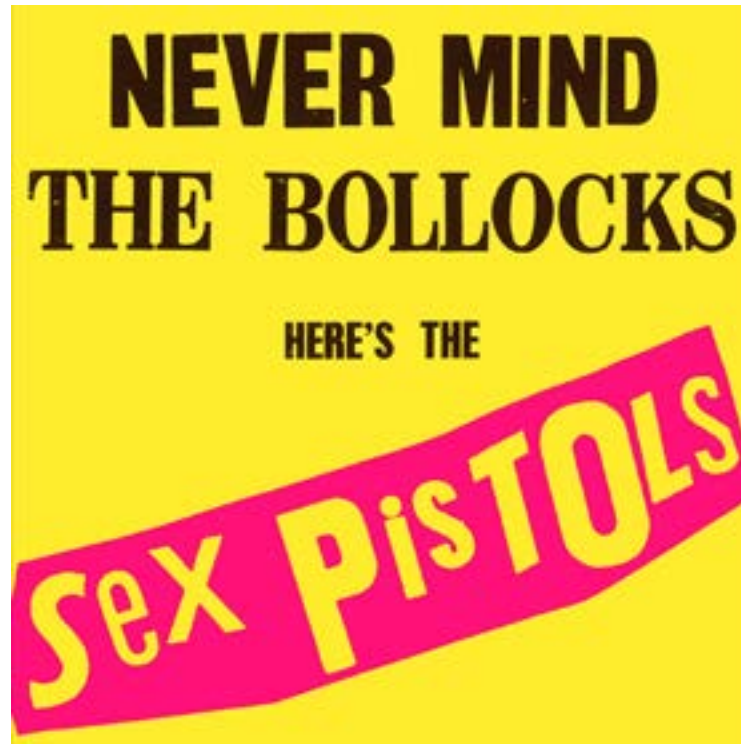
Rule 6

Be a Magpie
to fully understand
what's come before.

Collecting



Dig to understand the references in things.



Jamie Reid's 1977 Album Cover



Mcdonalds 2015 Campaign

**Other people will have a
different take to you.**



Bob Dylan
Subterranean Homesick Blues
1965



Love Actually
Tell them its carol singers
2003



Brexit Campaign
Conservative Party
2019

There's only 12 f*ing notes**

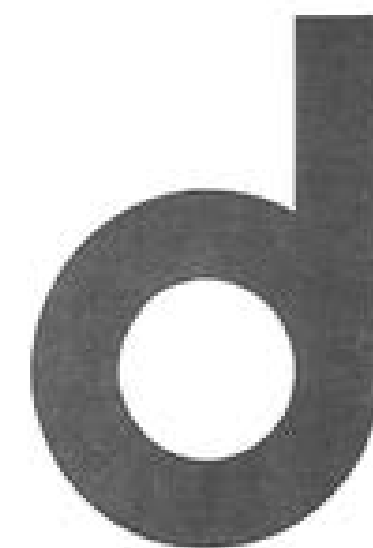
Noel Gallagher

Rule 7

**Draw Connections
in Everything.**



abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz





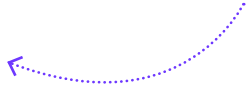
THIS IS NOT THE WAY
FUR THIS IS NOT THE W
BIFUR THIS IS NOT THE
USE BIFUR THIS IS NOT
TO USE BIFUR THIS IS
WAY TO USE BIFUR TI
THE WAY TO USE BIFI
NOT THE WAY TO USE
IS NOT THE WAY TO

Rule 8

Draw More Paper.



(Or make
more trumpets?)



Task 2 – Manifesto Writing
What Do You Stand For?

**Designers are often defined
by the ideas and values
that guide their work.**

**Consider what your own
manifesto might look like.**

**Write a personal manifesto consisting of eight
short statements that communicate your beliefs,
principles and approach to design.**

THERE SHOULD BE NEW RULES NEXT WEEK.